



The Economic Impact of Arts & Culture in the City of Phoenix

- Of the recorded 6.1 million arts and culture attendees, 60% live outside of Maricopa County.
- Those residing outside of the county spent \$45 dollars on average, nearly twice as much as resident attendees spent on event-related costs beyond the price of admission.
- Organizations spent \$133 million for operations in 2005 (a 52% increase from the 2001 study).
- Audiences spent \$228 million in event-related costs, such as meals, lodging, clothing, etc. (a 32% increase from the 2001 study).
- The City of Phoenix invests just under \$1 million in direct grant support to arts and culture organizations, which support leverages spending by organizations and audiences that returns \$17 million in local government tax revenue

Source: *Arts & Economic Prosperity III*, compiled by the Americans for the Arts. You can download the report, courtesy of the Phoenix Office of Arts and Culture, at <http://phoenix.gov/ARTS/aep3.pdf>.

Do Museums Matter?

Mitch Menchaca, Director of State and Local Partnerships, Arizona Commission on the Arts

Museums, according to the American Association of Museums (AAM), are more than places that tell compelling stories, they are trusted sources of knowledge and inspiration, safe places for the exploration of ideas and experiences, vital partners in our communities, economic engines, sources of civic pride and accomplishment, catalysts for social change, and partners in a knowledge economy.

This year, AAM dedicated their annual meeting to the notion of *Why Museums Matter*, considering how national focus might trickle down to the local level. Here in Arizona, the Museum Association of Arizona (MAA) asked the same question to Arizona's museum community.

Brian Crockett, the co-founder and former director of Museums on Main Street, gave the keynote address at the MAA conference and stated that the majority of museums in America are designated as "small" museums, with operating budgets less than \$100,000. When driving through Arkansas, though, he noticed a couple of things: one, 75 percent of the museums he visited had operating budgets less than \$25,000, and two, a town without a museum has no soul. In Arizona, where much of the state is considered rural, are museums keeping the soul alive in their communities? Are we connecting with these institutions to make sure their missions are carried out?

From small to large institutions, we are noticing a trend: like the rest of the cultural sector, museums aren't run as they were in the past. We are entering an era where emerging leaders are moving the field forward, with a different perspective. Young professionals don't have the same mindset as their predecessors. In an age of myspace, getting news online, and paperless

Gregory Sale, Visual Arts Director, Arizona Commission on the Arts

While talking to museum curators, I expected to hear museum staff bemoan the declining attendance over the summer months—a common issue and national trend. And with some institutions, typically those that depend on tourists and winter visitors, this *cause celebre* was indeed mentioned. However, overall I heard a new buzz: beyond the tried-and-true strategies. I heard thoughtful observations about new approaches to encourage individual and community participation.

Institutions across the state are responding to the summer needs of families by providing engaging events—such as summer art school and fun, educational opportunities for children. For example, in Wickenburg, children participating in *Camp Imagination* partake in visual arts activities at Desert Caballeros Western Museum and performing activities through the Del E. Webb Center for the Performing Arts. There also is the *Visual Melodies* family exhibition at the ASU Art Museum in Tempe. Marilyn Zeitlin, Director, notes, "*Visual Melodies* invites kids and parents to make noise and learn about music and how it has been influential in visual art. The annual Family Day usually attracts about 1,700 to 2,000 people. We also entice the audience with interactive works, such as *The Grove* by Sean Duffy."

Summer activities that thoughtfully provide meaningful programs for specific groups or communities of practice hearten me. Through their education department, the Tucson Museum of Art serves more than 800 teachers by providing a summer Tucson Teacher Training program. Similarly, the *Arizona Biennial '07* includes 53 Arizona artists. Just weeks ago, I witnessed these artists turn out *en masse* at the opening with family, friends and very enthusiastic museum

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Arizona Museums and Resources

The Amerind Foundation, A Museum of Native American Archaeology, Art, History, and Culture
www.amerind.org

Arizona Historical Society
www.azhs.gov

ASU Art Museum
<http://asuartmuseum.asu.edu>

American Association of Museums
www.aam-us.org

Bisbee Mining and Historical Museum
www.bisbeemuseum.org

Center for Creative Photography
www.creativephotography.org

Central Arizona Museum Association
www.azcama.com

Desert Caballeros Western Museum
www.westernmuseum.org

The Heard Museum
www.heard.org

Institute of Museum and Library Sciences
www.ims.gov

Museum Association of Arizona
www.azmusuems.org

Museum of Contemporary Art
www.moca-tucson.org

Museum of Northern Arizona
www.musnaz.org

Phoenix Art Museum
www.phxart.org

San Carlos Apache Cultural Center
www.sancarlosapache.com/San_Carlos_Culture_Center.htm

Scottsdale Museum of Contemporary Art
www.smoca.org

Smoki Museum
www.smokimuseum.org

Sharlot Hall Museum
<http://sharlot.org/index.shtml>

Taliesin West
www.franklloydwright.org

Tucson Association of Museums
www.tucsonmuseums.org

Tucson Museum of Art and Historic Block
www.TucsonMuseumofArt.org

West Valley Art Museum
www.wvam.org

The Director's Column

Can you remember the first time you visited a museum? My first visit was when I was about 8 years old. My grandmother took me to the Virginia Museum of Art, an imposing Georgian style building whose entrance is at the top of a staircase. With my hand in hers, we walked up to the double doors and entered the museum. I can still remember the Greek sculptures made from marble, lit by pin spots from above. The disembodied heads of Greek gods and soldiers appeared to float in the dimly lit room. I also recall the beauty of the Fabergé collection of gold and bejeweled decorative eggs, flowers, and boxes—quite a spectacle for an 8-year-old kid. Most of all, I remember the time with my grandmother and the adventure of being together in this new place.

Summer in Arizona is hot, as everyone knows. But did you know that most museums are kept at a temperature of around 68 degrees? More importantly, though, museums are wonderful gathering places for the young and old. They celebrate our cultures and histories through great works of art and objects. Consider them a place to expand a young person's mind, a great place for a date, a walk and a talk, or just a place to meet for lunch and a dash through the gift shop.

Robert C. Booker

Executive Director

Arizona Commission on the Arts

Do Museums Matter? continued

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systems, the museums will change: in the way they look, feel, and what they represent. To make museums matter, Crockett challenged museums to break the myth of museums being boring places. He suggests that we forge new myths, give voice to even irritating issues, and be unafraid to re-interpret.

As an emerging leader, I am truly excited about where the arts and cultural sector is moving and I am thrilled by initiatives that both Americans for the Arts and the American Association of Museums are promoting to create learning opportunities for professionals new to the field.

Why do museums matter? For me, museums offer unique attractions, are places of research and learning, and are catalysts for their communities. As President of the Central Arizona Museums Association (CAMA) and as a member of the board of MAA, I ask you to ponder why museums matter to you. Everyone will have a different and personal response. To better understand your perspective, visit your local museum, and become engaged with the stories they tell.

The Arts Commission—along with the Arizona Humanities Council, CAMA, MAA and the Tucson Museums Association—can help you locate information about museums in your area. For more information about these organizations and to explore other resources, please visit www.azarts.gov/museums.

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members. Robert Knight of the Tucson Museum of Art says that, "The Biennial is always large, diverse, and drives our attendance during the summer."

Joe Baker of the Heard Museum reports that attendance has dropped in museums across the nation. To entice new audiences to the Heard, they are piloting two new programs: a film series in the small theater and an early bird, free coffee and tour before the museum "officially" opens. From his perspective as a curator, Baker relished the summer visitor who experiences the museum in a leisurely, more in-depth way.

Summer often becomes a time to regroup and examine some of the reasons that programming has shifted or to develop strategies to reinvigorate. I recently attended a focus group organized by the Scottsdale Museum of Contemporary Art that sought community feedback on ways to enhance participation.

I find that institutions are asking the tough questions: What has drawing power? What accounts for a spike or decline in visitors? Who is interested and available? How do we entice them? And how do we make it a rewarding experience that will encourage ongoing participation?

I am convinced that Arizona museums acknowledge and embrace the summer months. But naturally, for some it is cherished down time, a time to regroup.

Faces in the Arts

Erin V. Sotak, Photographer, Installation & Performing Artist Recipient of 2007 Artist Projects Grant

Tell us about yourself and/or your background. I moved to Arizona as a child in 1982. I exchanged the grassy yard, taller-than-me snow drifts and 241 shades of Ohio gray sky for a granite lawn, faster-than-me tumbleweeds and 241 shades of brown. Over the



Erin V. Sotak (Scottsdale, AZ)

last 25 years I've had the opportunity to live near and far for reasons of varied consequence: school, teaching, residencies, novelty. The desert has become my north star, though, and I always return home. The heat keeps me liquid. What I do is I tell stories. I make images. My work first exists as an installation and performance that is concerned with ideas of labor, endurance, futility, absurdity and aesthetics. The ephemeral work, the tableau, continues to live in the form of a photographic image.

Briefly describe the nature of the project you are working on now. My project, *Squeeze*, is concerned with the notions of absurdity, futility, consumption, labor and aesthetics. I created an oversized hope chest in which to store myself and perform a series of actions in an attempt to obtain a small but potentially well-worth-the-effort reward. The hope chest has a small square opening at either end. I enclosed myself in the hope chest. Lying on my stomach, I reach out of the right end of the chest and select a pomegranate based on color, size, shape and hardness.

After the selection process, I pulled the pomegranate into the chest. I split the pomegranate open and seed it, and squeeze the seeds. I then rotate and flip over. Reaching out of the left side opening, I poured the thick purple juice into the waiting pewter bowl.

I was interested in the act of squeezing: the extraction of something in spite of resistance and the removed consideration of that said something as a concentrated substance or essence. Most notably, I was intrigued by the mythology of the fruit coupled with the concerted dedication and absurd labor involved in extracting the juice from the pomegranate.

Scott Ellegood, Visual Artist Recipient of 2007 Artist Projects Grant

Tell us about yourself and/or your background. I am originally from Boston., and have spent the majority of my life as a classical musician. I attended Oberlin Conservatory in Ohio before transferring to the Early Music Institute at the Jacobs School of Music, Indiana University, in Bloomington. There I began taking courses within the School of Art and ended up remaining in Indiana to pursue my MFA in Studio Art.

My training as a musician has definitely influenced how I look at my art and how I create. I consider myself a performer, and probably always will. Whether I'm on stage or creating a work to be hung on the wall, I see both actions as performing.

Briefly describe the nature of your project. My Project, *Being Perceived*, is based around the series of embroidered portraits I have been creating for the last few years, dealing with how people are perceived, how people see themselves, and how people interact with society by constructing their own modes of being perceived. The works are based around digitally manipulated images that present an "everyman." The works walk the edge between realism and abstraction, depending on the way the images are viewed. A close look will be a very different experience than a view from a distance.



Scott Ellegood (Tucson, AZ)
Photo Credit: Charles Overmyer

I am expanding the way I present these works. The need for a larger format, different materials, and a combination of embroidery with other media has become increasingly necessary as time goes on. *Being Perceived* has become as much about how I see my own work as it is about the work itself. This project is enabling me to push my own self-imposed limits, and explore avenues of creation I had left behind, not considered, or been afraid (or unable) to pursue.

Calendar

Arizona Commission on the
Arts Listening Sessions/ACA
Resources Workshops for
Artists, Arts Administrators,
and Educators

July 26	Phoenix*
Aug 2	Tucson*
Aug 24	Flagstaff*
TBA	Scottsdale
Aug 17	Oro Valley
Sept 7	Bisbee*
TBA	Bullhead City/ Lake Havasu

All workshops begin at 5:30pm.
For precise locations, addresses,
and information about parking,
please visit [www.azarts.gov/
calendar.htm](http://www.azarts.gov/calendar.htm)

* At these meetings, mini-workshops entitled *Individual Artists: A Conversation About Supporting Your Work* will also be presented, led by Visual Arts Director Gregory Sale and Arizona artists from diverse disciplines.

September 20, 2007
Deadline to submit applications
for Artist Projects Grant. To
apply, visit [www.azarts.gov/
aguide/artist_projects.htm](http://www.azarts.gov/aguide/artist_projects.htm).

"There is no high or
low or good or bad
art, but different kinds
of art to satisfy the
aesthetic needs of all."

—Sol LeWitt
(1928 - 2007)

Correction: In our last issue, we mistakenly attributed the quote, "Dance, even if you have nowhere to do it but your living room," to Kurt Vonnegut. A kind *Bulletin* reader pointed out to us that the quote is, in fact, from *Chicago Tribune* columnist Mary Schmich.

Governor Napolitano Receives 2007 Arts Leadership Award

Americans for the Arts and The United States Conference of Mayors presented Arizona Governor Janet Napolitano with the 2007 National Award for State Arts Leadership at the 75th Annual U.S. Conference of Mayors on Sunday, June 24, in Los Angeles. The award honors an elected official who has demonstrated outstanding leadership in the advancement of the arts on the state level.

"We honor Governor Napolitano for her unwavering support for the arts and for making significant and lasting improvements to the arts landscape in the Southwest," said Robert L. Lynch, president and CEO of Americans for the Arts. "Governor Napolitano has helped make the arts even more accessible in Arizona communities."

"Every year, the U.S. Conference of Mayors recognizes the efforts of those who believe as much as we do, that the arts are the heart of our society. Arts and culture help shape a city's quality of life, but mayors also understand the connection



Robert C. Booker, Virginia Cardenas, and Governor Janet Napolitano

between the arts and business and the arts' impact on the local economy," said Tom Cochran, Executive Director of the U.S. Conference of Mayors.

For the full story, visit our website at www.azarts.gov/releases.

Governor Approves Budget Increase for Arts Learning

Governor Napolitano signed off on the two-year budget, assigning an increase of \$200,000 to the Arts Commission for grants to support statewide arts learning programs, teaching artists in schools and after school programs, and new partnerships between arts organizations and schools in their neighborhoods.

Grant Awards Increase for 2007 – 2008

The Arts Commission is pleased to announce that in FY 2008, all Arts Commission grant fund categories were increased by 17% through the ArtShare Endowment interest and funding from the National Endowment for the Arts.

This document is available in an alternate format by contacting the Arts Commission at (602) 771-6501.



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